

THE SONG SERIES

"MADE FOR THE CHILDREN"

BENTLEY

AL

PRIMER

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THE SONG PRIMER

BY
ALYS E. BENTLEY



LAIDLAW BROTHERS
INCORPORATED
CHICAGO NEW YORK

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Foreword

THE fundamental theory of the teaching of Music in the Primary Grades is that Music is for all children and should be within the teaching ability of every teacher.

Interest and spontaneity on the part of both teacher and pupils are the absolute essentials of successful primary singing. Obviously these qualities are within the reach of every teacher. It should be as natural for a child to sing as it is for him to laugh. His joy of living, his sense of companionship find natural utterance in simple songs.

The song, therefore, should be the basis for instruction from the first lesson in the kindergarten to the last lesson given to the normal school graduate just entering upon her duties as a teacher. By teaching pupils of any grade a number of beautiful songs, a center of interest in Music is established upon which may be developed the more formal side of music instruction. When love for the song is firmly rooted in the child's heart and his interest is keen, is the time to begin the more formal interpretation of the rudiments of Music.

The "Bentley Song Series" covers the work of the Primary Grades, One to Four inclusive. The "Song Primer" is a Teacher's Handbook. It is to be used by the teacher in the First grade to teach the songs *by rote* to the children. In the Second Grade, with Book II of the series in the hands of the children, the teacher will find in the "Song Primer" specific teaching plans for each song, with many piano accompaniments charmingly arranged. In the Second Grade the child thus learns to *read by sight* the songs he learned to *sing by rote* in the First Grade. The "Song Primer" also furnishes a plan of presentation for the work in the Third and Fourth Grades, and should be in the hands of every teacher conducting the Music work.

The "Bentley Song Series" is a collection of songs inspired by many years observance of what children need and love to express, and they are written entirely from the point of view of the child. Every song in each book has been tested in lower grade classes; its value as a rote or study song has been established by actual experiment. These, then, are not the songs which children may or ought to love to sing, but they are the songs which children delight in, and from the singing of which they get the largest spontaneous participation of body, mind and spirit.

It is from such an early musical experience that they will develop a *liking for music*, an *appreciation of music*, and an *ability to take part* in group singing. *Interest, Appreciation, Participation*—these are the qualities which the "Bentley Song Series" develops in the primary music course and which will carry over into the life of the child.

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LESSONS ON THE SONGS

All songs should be taught first by rote.

Having first learned to sing the songs, the children may be taught to follow the songs with the Primer in hand, the teacher, or the children singing them.

If syllables are taught, they should be taught by rote, as a second verse if you please, to the song. In schools where syllables are not taught the teacher may let the class vocalize the song on any syllable of her choice.

Before beginning definite observation work with individual songs, the children must have been trained to follow with the eye, and to *point* with the finger many songs in the books, keeping the place independently.

Perhaps this following with the book, the song already learned by rote, will give the teacher all the opportunity she needs for teaching the technical elements of the song. We may trust to the spontaneous curiosity of the child to supply initiative, and to gain for him the knowledge he desires once the way is opened. In teaching music we may safely follow the same law of child development upon which we base the reading lesson.

For more specific observation work a few suggestions will be given with each song. They are suggestions only, as the teacher may find a better way to use the songs.

SONG OF THE SEASONS

Sing a song of sea - sons, Some-thing bright in all.

Flowers in the sum - mer, Fires in the fall.

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SUGGESTIONS FOR OBSERVATION WORK ON SONG OF THE SEASONS

After the song has been taught, the teacher may sing the song while the children follow with the book, pointing with the finger.

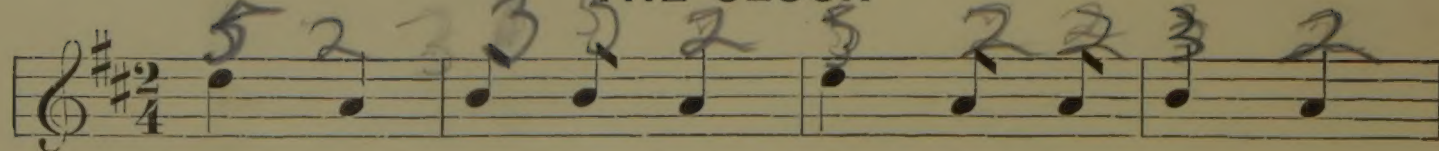
The children may then sing lightly, keeping the place with the finger.

The teacher may sing the first measure, either with "la" or by syllable, asking the children to find the two measures corresponding to the notes sung.

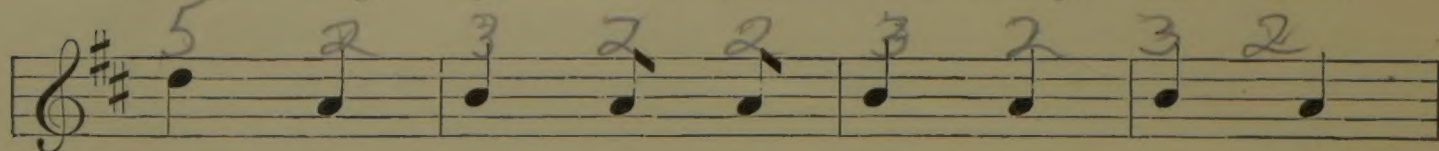
The teacher may sing the last measure, and tell the children the kind of note.

(NOTE: It will be well to come back to this song for more drill work after the next two or three lessons have been studied.)

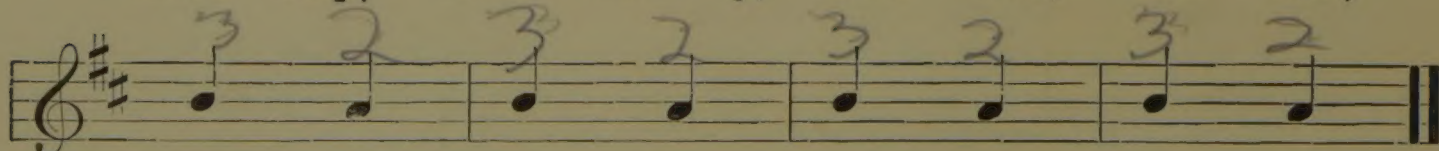
THE CLOCK



"Don't stop," says the clock, "Don't hur - ry, tick tock,



Don't stop, don't hur - ry, Tick tock, tick tock,



Tick tock, tick tock, tick tock, tick tock."

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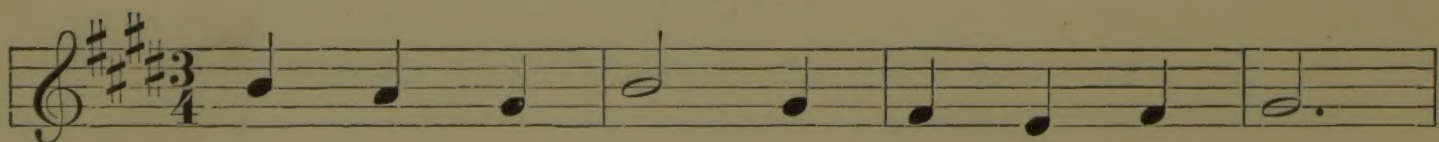
The first suggestion given with the preceding song may be followed.

Let the teacher sing, by syllable or with "la," the first measure, the children finding all measures corresponding to the notes sung.

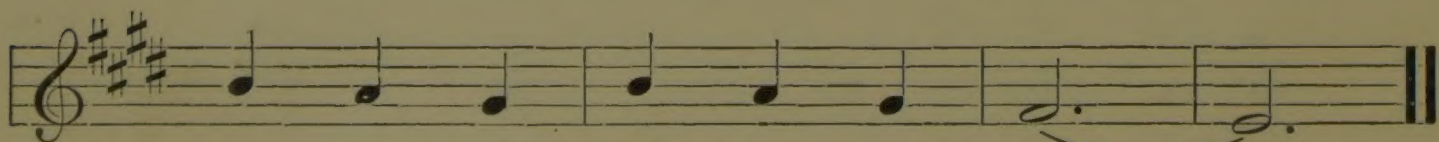
In the same way the children may find all the measures like the fourth, which is sung by the teacher.

Then let the teacher sing the second measure, comparing it with the fourth measure, the children noting and stating differences between the two.

THE BEE



In - to the blos - som, Zum goes the bee;



Out a - gain, in a - gain, z-z-z-z-z-z.

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The teacher may follow suggestions given for study of the first two songs.

Let the teacher sing the first measure, the children pointing to three measures like the one sung.

Let the teacher sing the last measure, the children pointing out in the Primer the measure sung.

The teacher may then sing all the measures that contain dotted half notes, comparing the different measures, calling attention to the lowest, the highest, etc.

Let the children count all the measures.

Let them count all the measures that are like a given one, specified by the teacher.

Let them point to all the quarter notes.

MY OLD DAN

Jog, jog, jog, jog, My old Dan is al-ways read-y;

Jog, jog, jog, jog, Slow he is but kind and stead-y.

Jog, jog, jog, jog, When I want to I can stop him

Just by say-ing "Whoa! Whoa!"

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Suggestions previously given should be followed. As before, let the teacher sing the first measure, the children finding all the measures like the one sung. Now let the teacher sing the first and third measures, using them for contrast.

The teacher may sing the last measure, telling the children the kind of note. She may sing the second measure, contrasting it with other measures. Then she may give the children the names of the notes used in this song, e.g., quarter note, whole note, etc.

The "Song of the Seasons" may be used for comparison and contrast with "My Old Dan."

THE FIDDLE

Draw the bow a-cross the string, Hm - - - m,

Lis - ten to my fid - dle sing, Hm - - - m.

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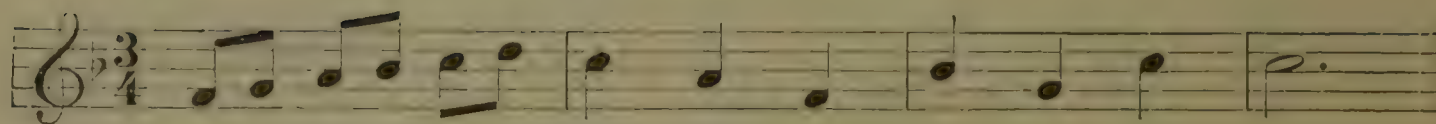
The children may point to all measures like a given one.

The teacher may call on different children to sing any measure, the other children finding the measure sung.

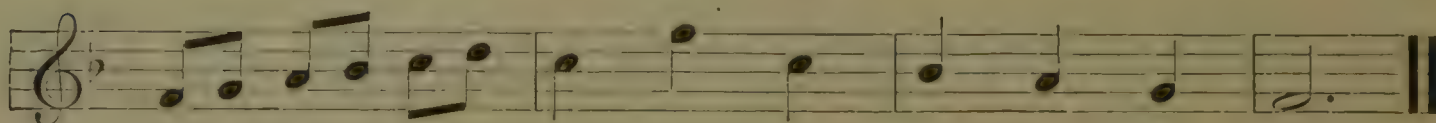
Attention should be called to the octave. The exercise on the page opposite "The Fiddle" in the Primer may be used for ear and eye training.

Different children may be called on to sing the highest note, the lowest note, etc.

DANCING SONG



One, two, three, One, two, three, Dan - cing we go;



One, two, three, One, two, three, Light - ly tip toe.

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Find all measures which are like a given one.

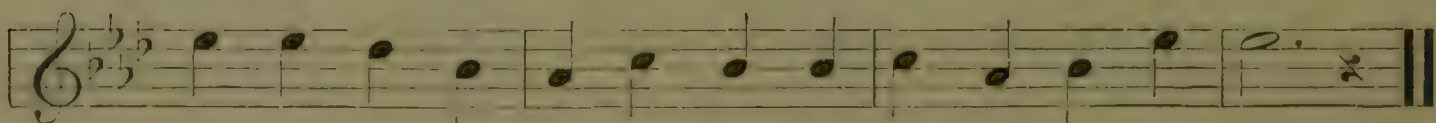
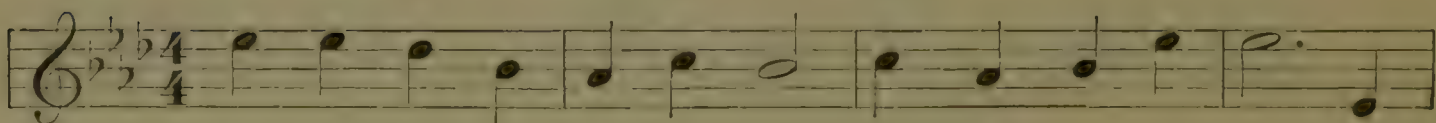
Compare the second measure with the sixth, the fourth with the last.

Compare "The Bee" with the "Dancing Song," calling attention to the measures containing the quarter notes in "The Bee," and to those containing eighth notes in the "Dancing Song."

Let the children count while the teacher sings the exercise on the page opposite the "Dancing Song" in the Primer.

Then reverse the order, the children singing the exercise, while the teacher counts.

THE GOLDEN-ROD



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Find all the measures which are alike.

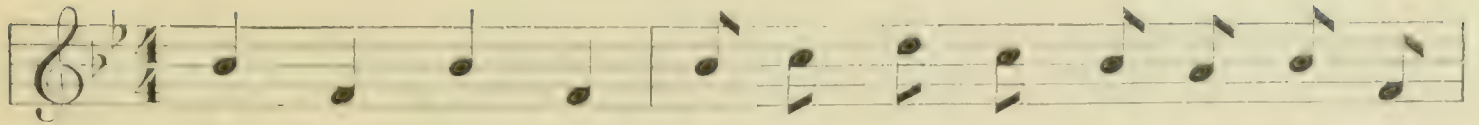
Compare the second measure with the sixth.

Call attention to the octave, also to the dotted half note.

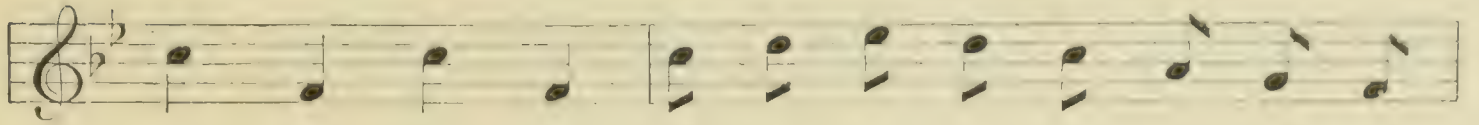
This is the first song in the Primer in which the words are printed on the page opposite the one containing the song.

The children are to learn the song by rote, and are to *sing the words* of the song, while following the notes with the eye.

CRADLE SONG



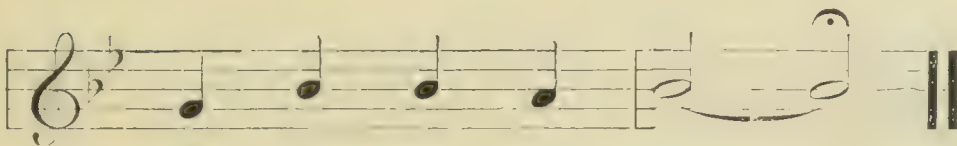
Bye low, bye low, Ba - by's in the cra - dle sleep - ing,



Tip toe, tip toe, Still as pus - sy sly - ly creep - ing,



Bye low, bye low, Rock the cra - dle, ba - by's wa - king,



Hush, my ba - by, oh! . . .

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As before, let the children find all the measures like a given one.

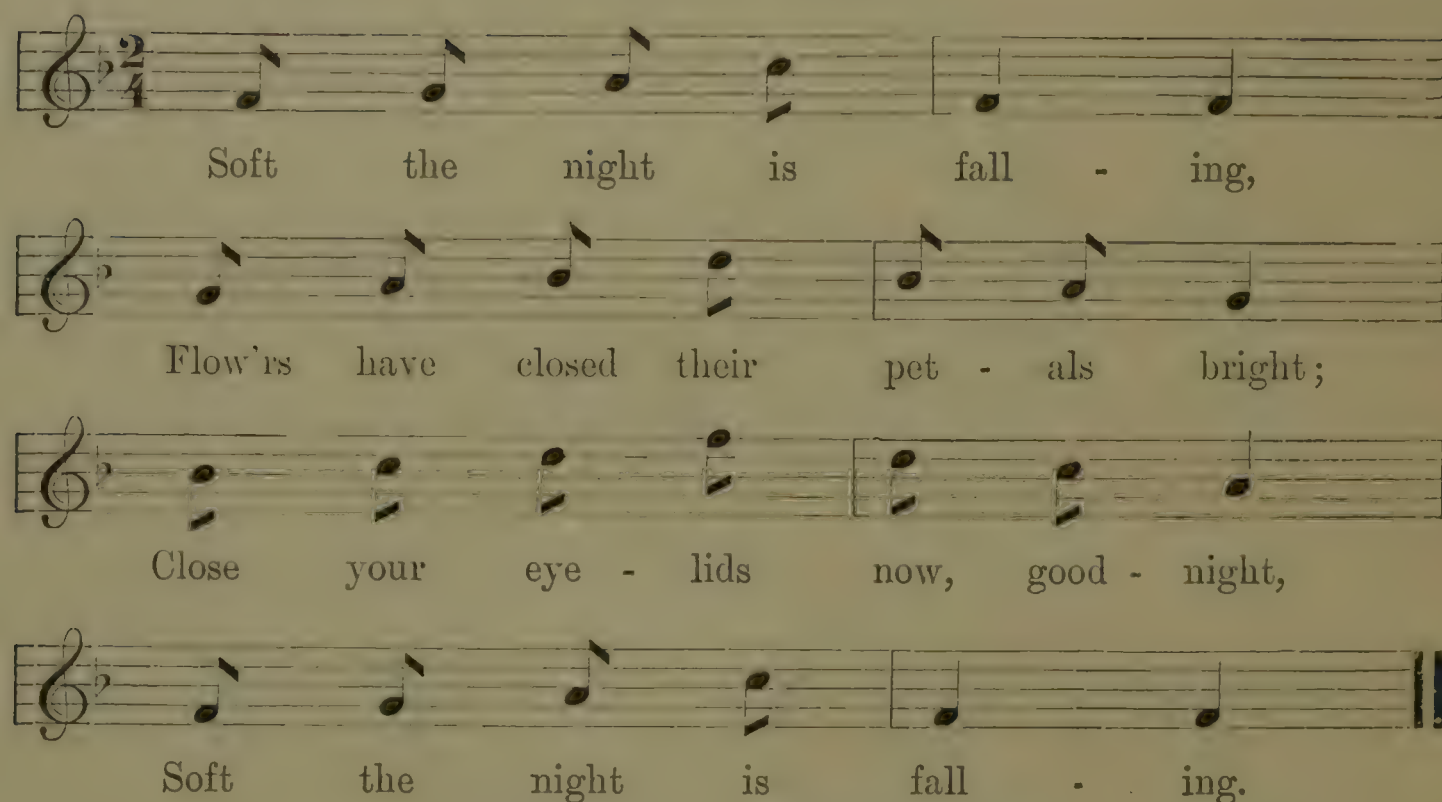
The teacher may call on different children to sing measures suggested, as the first, third, etc.

In the same way different children may clap the different measures suggested by the teacher.

In all of this work introduce, as far as possible, the spirit of the game.

The music hour should be essentially recreative, and this observation work may have in it the greatest amount of fun and good natured rivalry.

TWILIGHT SONG



Soft the night is fall - ing,

Flow'rs have closed their pet - als bright;

Close your eye - lids now, good - night,

Soft the night is fall - ing.

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Compare measures one, three and five.

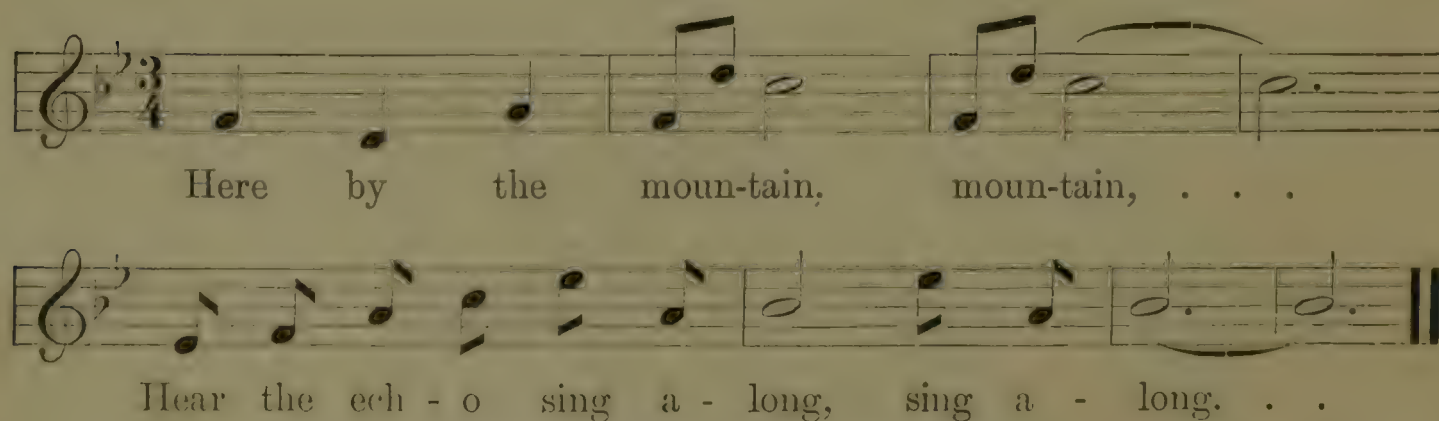
Call upon children to sing measures two and eight, measures one and seven.

Give the children the names of the notes in this song, e.g., eighth note, quarter note.

Let the children go to the board and make quarter notes, eighth notes, etc.

Compare this song with the "Cradle Song" on the opposite side of the Primer, calling attention to the difference in time, and in time value of notes.

THE ECHO



Here by the moun-tain, moun-tain, . . .

Hear the ech - o sing a - long, sing a - long. . .

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Find all measures like a given one, specified by the teacher, either by number or by singing it by syllable or with "la." Call attention to the tie.

Call upon different children to sing the exercise on the page of the Primer opposite "The Echo."

Let one child give the call, another child returning the echo.

THE ZOO



I like to watch the tall gi - raffe, The
 seal and kan - ga - roo, And
 all the friend - ly an - i - mals That
 gath - er at the zoo. I
 like to hear the bears go "Woof" And
 see the mon - keys play. When
 I can trav - el by my - self, I'm
 go - ing there to stay.

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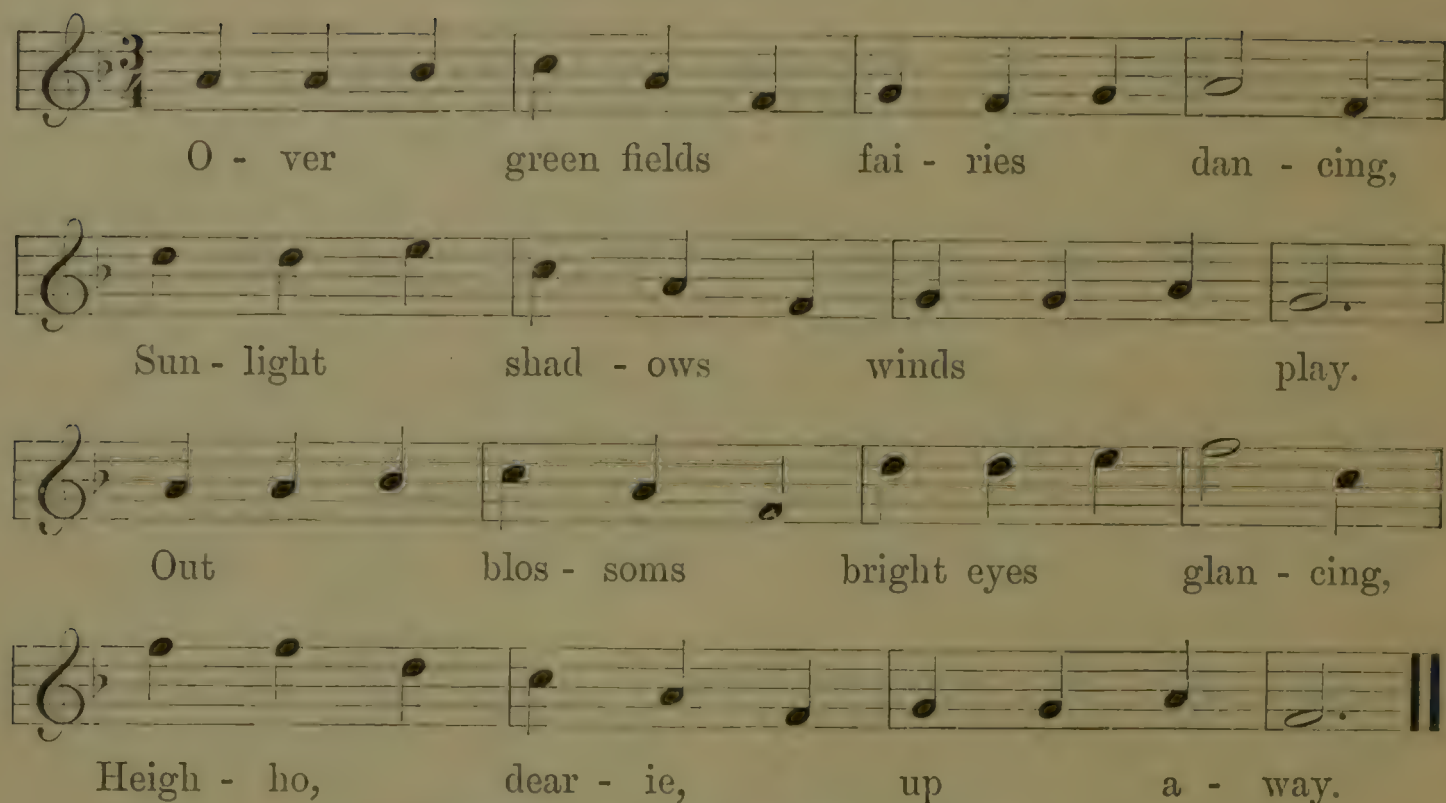
Sing different phrases for children to find.

Let different children sing measures —

Call attention to octave and let children find highest octave, lowest octave, etc.

Call attention to eighth rest.

DANCE OF THE FAIRIES



O - ver green fields fai - ries dan - cing,
 Sun - light shad - ows winds play.
 Out blos - soms bright eyes glan - cing,
 Heigh - ho, dear - ie, up a - way.

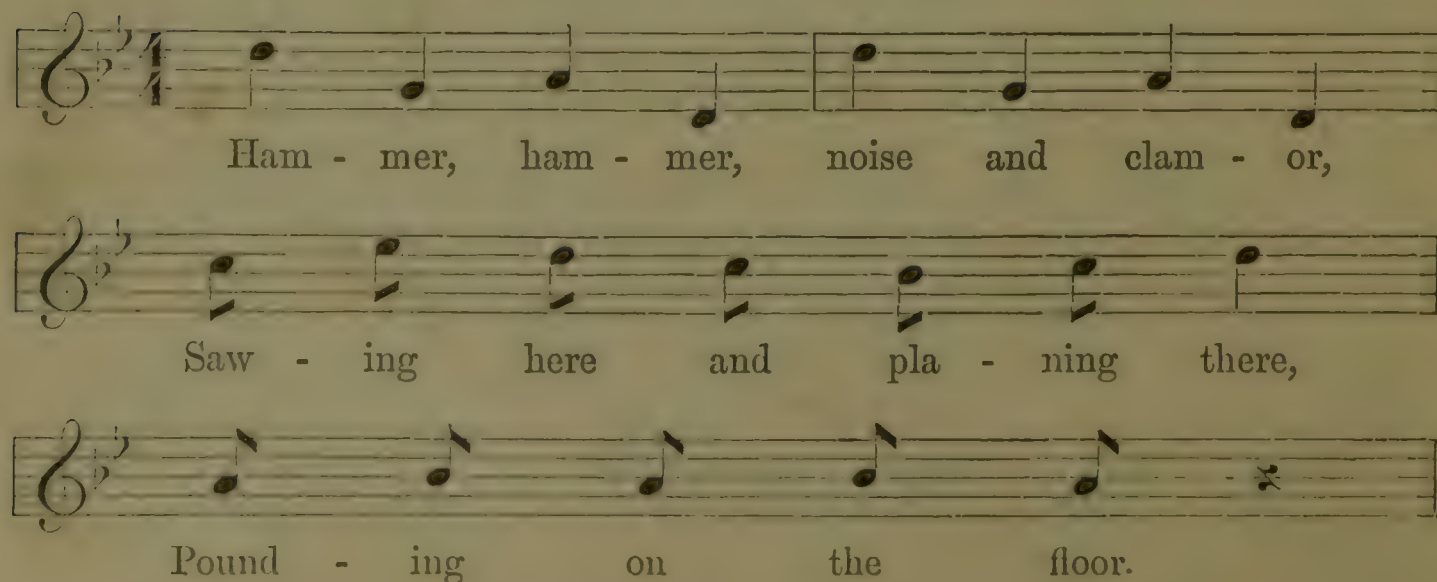
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Let different children sing all measures like the second, find the highest notes in the song, and the lowest notes in the song. Let the teacher sing the fourth, eighth, twelfth and sixteenth measures, comparing their likenesses and differences.

In the same way sing measures one, seven and eleven, comparing them. Call upon different children to sing different measures, the teacher specifying the ones to be sung by number.

NOTE. In this song we have the words under the accented notes only, in order to emphasize the rhythm. Practice in singing the song in this way may help to correct the habit, common to most children, of singing unrhythmically. The same habit is noticeable in their reading, where "and" and "the" and like words often receive undue emphasis.

THE CARPENTER



Ham - mer, ham - mer, noise and clam - or,
 Saw - ing here and pla - ning there,
 Pound - ing on the floor.

Nail - ing, nail - ing, nev - er fail - ing,

Tum - bling hous - es down to build them

up once more.

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As heretofore find all the different groups of like measures.

Compare the third and seventh measures.

Turn to "Cradle Song," and study for comparison the measures containing eighth notes in the "Cradle Song" and "The Carpenter."

TEDDY BEAR

Dol - ly's ly - ing in the clos - et

Since my brown bear came;

He is shag - gy, big and wool - ly,

Ted - dy is his name.

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Let the teacher sing the second measure by syllable (or with "la") the children finding both measures which correspond to these notes.

Let the teacher sing measures three, eleven and thirteen for comparison of differences, also measures seven and fifteen.

The time value of the half note may be further emphasized by the teacher's counting ("one-two") each half rest, the children counting with her.

The children may sing different measures indicated by number by the teacher.

SANTA CLAUS

Jin - gle, ti - ny In night,
None San - ta Claus In flight.
No speaks But dear.
He chil-dren brings year.

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For comparison sing measures one, seven, fourteen and fifteen, also measures four, eight, twelve and sixteen.

Let the children find all the groups of like measures, singing each as found.

Here, again, the opportunity is given for practice in singing only the accented notes, as an aid to getting the rhythmic movement of the song.

It will be interesting to note whether singing the song in this way will help the children to read the poem less mechanically and more naturally.

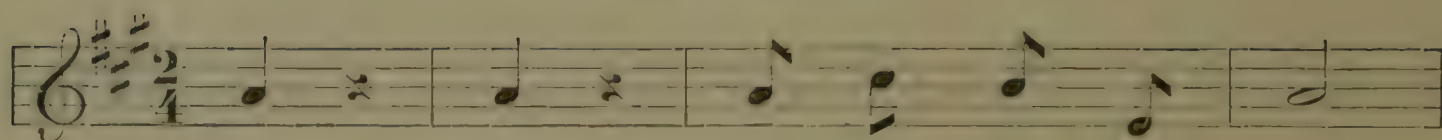
WING FOO

Wing Foo, Chi - na boy, up - side down;
That is how he looks to
me. When I'm ly - ing in bed at night,
Play - ing in the sun is he.

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Sing the first measure, by syllable or with "la" for children to find in Primer. Let the children find different groups of like measures. Study for comparison the fourth and eighth measures of this song, the second measure in the "Cradle Song," and the third measure of "Wing Foo," the last measure of the "Cradle Song," and the last measure in "Wing Foo."

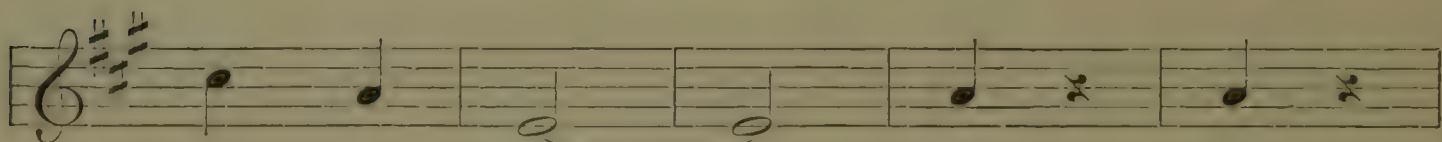
HONK! HONK!



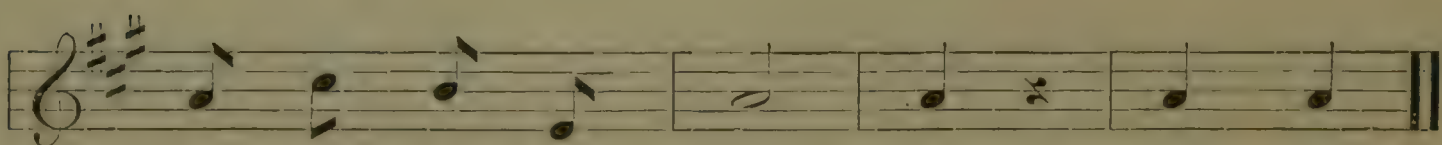
Honk! honk! In my mo - tor car.



All a - round the world we go, Ver - y fast or



ver - y slow. . . . Honk! honk!



In my mo - tor car. Honk! honk, honk!

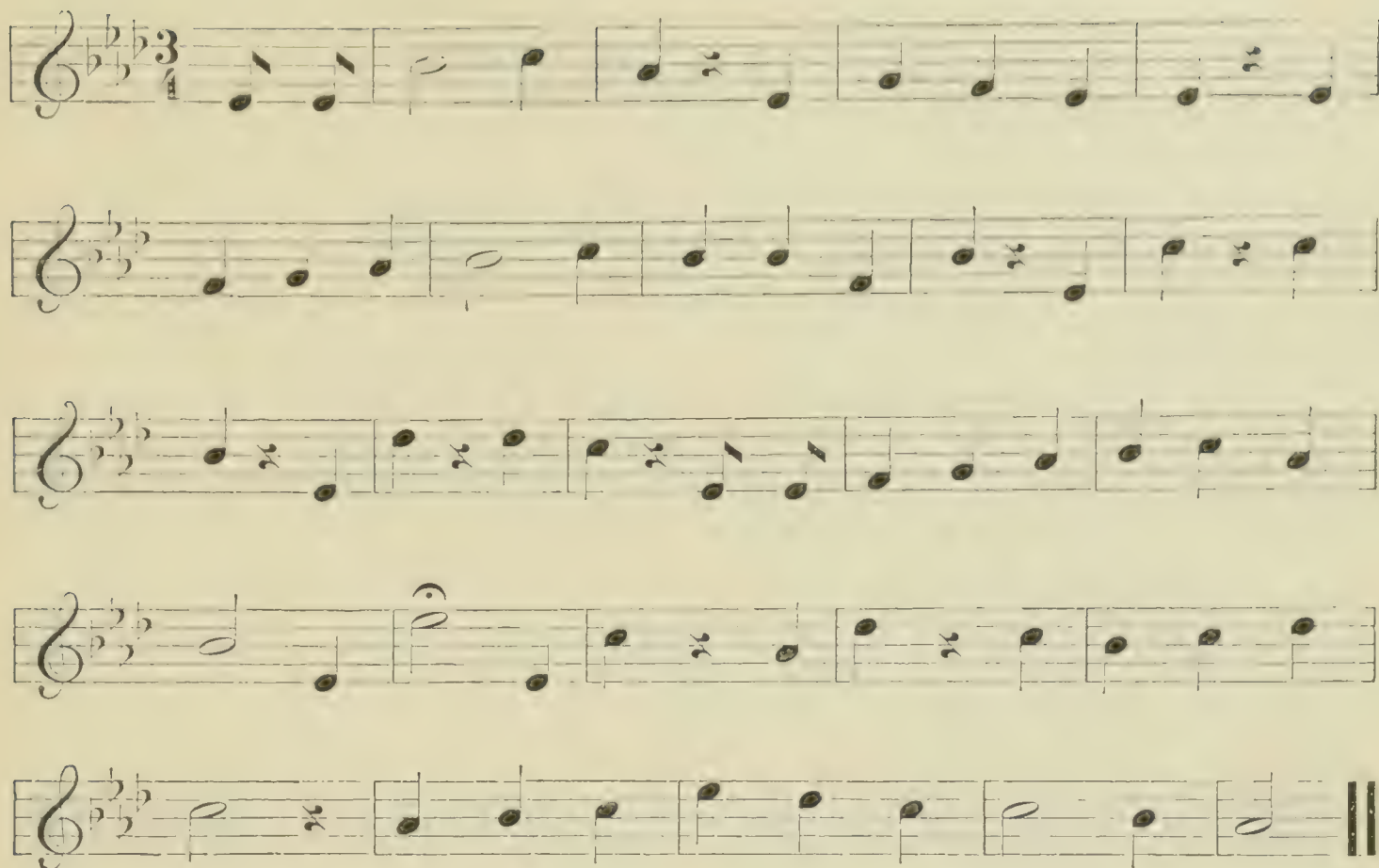
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Sing by syllable, or with "la," all measures containing a quarter note and quarter rest, the children finding the same in their Primers.

In clapping the song, do not clap the quarter rests. This is true of all rests, wherever they occur. They may be counted, as "rest" or "one," or "one-two," but should never be clapped.

Call attention to the tie. Turn back to "The Echo" where the tie occurs for the first time, calling the attention to it again.

JACK FROST



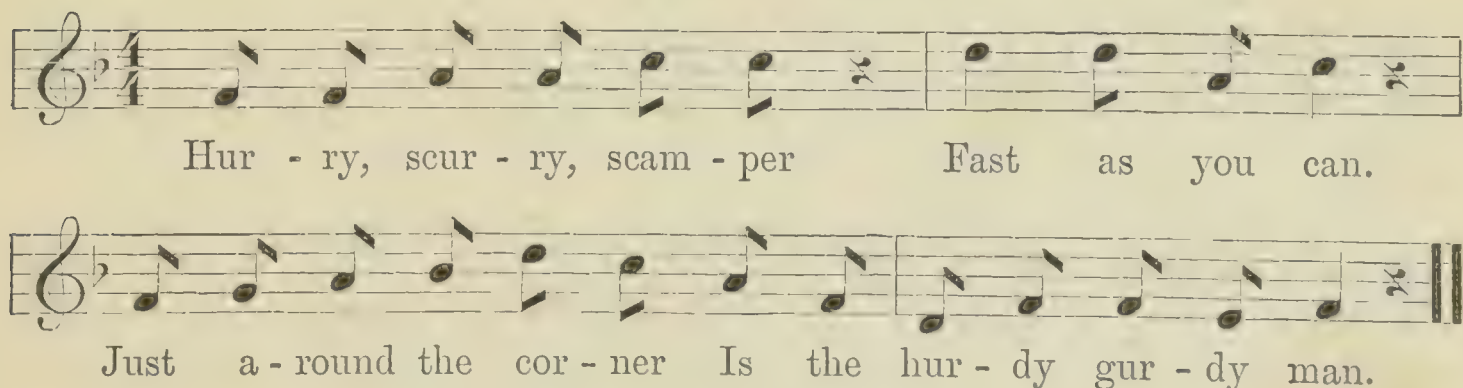
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With this song we may, I think, begin the study of phrases, and all of the preceding songs may be studied in review, using the phrase instead of the measure as the unit of observation work.

Compare the third and sixth phrases, the fourth and fifth, the first and last phrases.

Let the children clap the song, suspending the clapping in the quarter rests, and counting "rest" instead, in light, staccato voice.

THE HURDY GURDY



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After a thorough drill on the four phrases of the song, let the teacher sing them in varying order, the children finding the phrases as sung. Call on different children to sing the phrases by syllable or with "la," indicating the phrase desired as first, fourth, etc.

THE TOAD'S MISTAKE

A toad came in from out of town, And
 said "I real - ly must sit down, This
 mush - room here will do for me." . . The
 mush - room said "Get off, you toad, I
 was not made for such a load; I'm
 not a toad - stool, don't you see?" . .

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Call upon different children to sing different measures as indicated by number by the teacher. Give the children the names of the different notes in the song, letting them make the notes, long strings of them, on the blackboard.

This is a good place to begin teaching the different time forms, reviewing all the songs for material for this observation work.

The songs may also be gone over for a study of the different keys, provided, of course, it be a part of your plan to teach keys and time forms.

In the same way observation work may be done on the remaining songs. The suggestions given above are not designed to limit the teacher's work, but rather to give an initial stimulus to her inventive power. The original device of a teacher will be of greater value to her than any superimposed upon her by another.

The only point, then, of special emphasis, is this, that these songs, if analyzed and studied in the manner indicated, furnish abundant material for all technical drill.

You can do as much or as little of it as suits your course of study in music.

THE TRAIN

ARTHUR HENRY

ALYS E. BENTLEY

f *Slowly*

All a-board! tchuff,tchuff,tchuff,tchuff,tchuff,tchuff,tchuff,tchuff, Now the train is mov-ing,

faster

tchuff,tchuff,tchuff,tchuff, Fields and fen - ces all run back. Click-e-ty,click-e-ty,click-e-ty,clack,

pp

Cows look up as we rush past, Off on a journey and home at last, Toot!

rit.

Round the world and home a-gain, Right where we started we stop the train, chee.

CRADLE SONG

ROSE CRAIGHILI

Accompaniment by HARVEY WORTHINGTON LOOMIS

Not slowly

Bye low, bye low, Ba - by's in the cra - dle sleep - ing,

p legato throughout, observe every tied note

Always employ the Pedal with skill

Tip toe, tip toe, Still as pus - sy sly - ly creep - ing,

always legato

Bye low, bye low, Rock the cra - dle, ba - by's wa - king,

p

Hush, my ba - by, Oh!

p *ritard* *pp*

THE SEA SHELL

EUGENIE DELAND

ALYS E. BENTLEY

The sea-shell down by the door Sings of the days it has spent on shore;
And if you hold it close to your ear, You'll think a big wave is ver - y near.

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SONG OF THE SEASONS

ROBERT LOUIS STEVENSON

ALETA ROSSITER

Lightly
Sing a song of sea - sons, Some - thing bright in all.
Ped.
Flowers in the sum - mer, Fires in the fall.
rit.

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THE RAIN

ARTHUR HENRY

ALYS E. BENTLEY

Very softly

Pit - ter, pat - ter, pit - ter, pat - ter falls the rain, How I wish the

The first system of the musical score for 'The Rain'. It features a vocal line in G major, 4/4 time, and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (F major). The piano accompaniment consists of two staves, with the right hand in G major and the left hand in F major. The tempo/mood is indicated as 'Very softly'.

sky could be a win - dow pane. I have a top to spin, I

The second system of the musical score. The vocal line continues with the lyrics 'sky could be a win - dow pane. I have a top to spin, I'. The piano accompaniment continues with the same melodic and harmonic structure.

have a rope to skip; Oh! it is so sad to hear it drip, drip, drip.

The third system of the musical score. The vocal line concludes with the lyrics 'have a rope to skip; Oh! it is so sad to hear it drip, drip, drip.' The piano accompaniment also concludes. The tempo/mood is indicated as 'rit.' (ritardando) above the final notes.

THE HURDY GURDY

ARTHUR HENRY

SIDNEY MASON

p *mf*

Hur - ry, scur - ry, scam - per Fast as you can. Just a-round the cor - ner Is the

p *pp Whistle*

hur - dy gur - dy man.

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BOBBY REDBREAST

ARTHUR HENRY

MAX LOWEN

f

There's a nest for Bob - by Red - breast, There's a hive for Bes - sie

rit.

Bee, There's a hole for Jack - y Rab - bit, And a bed for me.

rit.

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THE SEE-SAW

Words and music by HARVEY WORTHINGTON LOOMIS

Rather slowly

p

Up, . . . down, . . up, . . . down, . .
 Rise, . . . sink, . . rise, . . . sink, . .

Observe the ties

p

legato

Use the Pedal with taste

This is the way to go;
 Ea - sy to learn the knack;

p

Up, . . down, . .
 Once . . more, . .

R.H.

Ped. * *Ped.* * *Ped.* *

Slower gradually mp

p *pp*

up, . . First we go high, . . then . . low. . .
 now, . . Up in the air, . . then . . back. . .

ppp

mp expressively *diminish*

slower gradually

Ped. * *Ped.* * *Ped.* *

THE CLOCK

ROSE CRAIGHILL

ALYS E. BENTLEY

Not too fast

First system of the musical score. The vocal line (treble clef) has a whole rest for the first three measures, followed by the lyrics "Don't stop," in the fourth measure. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand, with the instruction "Clock striking" written below the first three measures. The left hand has whole rests for the first three measures. The tempo marking *pp staccato* is written below the piano part in the fourth measure.

Second system of the musical score. The vocal line continues with the lyrics "says the clock, 'Don't hur - ry, tick tock, Don't stop,". The piano accompaniment continues with the same rhythmic pattern of eighth notes in the right hand.

Third system of the musical score. The vocal line continues with the lyrics "don't hur - ry, tick tock, tick tock, tick tock,". The piano accompaniment continues with the same rhythmic pattern of eighth notes in the right hand.

Fourth system of the musical score. The vocal line concludes with the lyrics "tick tock, tick tock." followed by a double bar line. The piano accompaniment continues with the same rhythmic pattern of eighth notes in the right hand, with the instruction "Clock striking" written below the last three measures. The left hand has whole rests for the last three measures.

WING FOO

ROSE CRAIGHILL

HARVEY WORTHINGTON LOOMIS

Rather fast, with marked rhythm

Wing Foo, Chi - na boy, up - side down;

That is how he looks to me. When I'm ly - ing in

bed at night, Play-ing in the sun is he.

TEDDY BEAR

ROSE CRAIGHILL

Melody by ALETA ROSSITER

Accompaniment by HARVEY WORTHINGTON LOOMIS

Not dragging

Dol - ly's ly - ing in the clos - et Since my

p mp

Pedal correctly

brown bear came; He . is shag - gy, big and

Observe all tied notes With humor p pp

Gradually slower

wool - ly, Ted - dy is his name.

mf faster f

Ped.

THE ECHO

Music by HARVEY WORTHINGTON LOOMIS

*Moderately fast**mp**pp*

Here by the moun - tain, moun - tain, . . .

Hear the ech - o sing a - long, sing a - long. . .

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THE GOLDEN-ROD

Mrs. F. J. LOVEJOY

MAX LOWEN

Lightly

"Tell me, sun - ny gold - en - rod, Grow - ing ev - 'ry - where, Did

fair - ies come from Fair - y - land, And make the dress you wear? "

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SOLDIER BOYS

ROSE CRAIGHILL

ALYS E. BENTLEY

March time

For - ward march! Boys,

The first system of music is in 4/4 time, key of D major. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The piano part includes triplets of eighth notes in the left hand and single notes in the right hand. The lyrics 'For - ward march! Boys,' are written below the vocal line.

Brave and true and strong, Read - y! Stead - y! Bearing the flag a - long.

The second system continues the melody and accompaniment. The piano part features more triplet figures. The lyrics 'Brave and true and strong, Read - y! Stead - y! Bearing the flag a - long.' are written below the vocal line.

Tr-r-r-r-um, Tr-r-r-r-um, Tr-um, Tr-um, Tr-um, Sol - dier boys, Sol - dier boys

The third system introduces a rhythmic pattern of eighth notes for the 'Tr-r-r-r-um' part. The piano part continues with triplet accompaniment. The lyrics 'Tr-r-r-r-um, Tr-r-r-r-um, Tr-um, Tr-um, Tr-um, Sol - dier boys, Sol - dier boys' are written below the vocal line.

Sing-ing a sol - dier song.

The fourth system concludes the piece. The piano part features a final triplet figure. The lyrics 'Sing-ing a sol - dier song.' are written below the vocal line.

THE BUTTERFLY

HYLAS IRISH

ALYS E. BENTLEY

Gracefully

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I wish that I could float through air, And cir - cle". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part begins with a piano (p) dynamic marking. The music is written in a graceful, flowing style.

The second system of the musical score. The vocal line continues with the lyrics "round and round; . . . I wave my arms and hop and". The piano accompaniment continues with the same two-staff format. The music maintains its graceful character with flowing melodic lines.

The third system of the musical score. The vocal line continues with the lyrics "skip But can - not leave the ground. . . .". The piano accompaniment continues with the same two-staff format. The music maintains its graceful character with flowing melodic lines.

The fourth system of the musical score. The vocal line concludes with the lyrics "Do not go, but - ter - fly, but - ter - fly, but - ter - fly." The piano accompaniment continues with the same two-staff format. The music concludes with a final cadence.

THE TOAD'S MISTAKE

Words and music by HARVEY WORTHINGTON LOOMIS

Fast

A toad came in from out of town, And said "I real - ly

p

This system contains the first two staves of music. The vocal line is in G major, 2/4 time, marked 'Fast'. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The lyrics 'A toad came in from out of town, And said "I real - ly' are written below the vocal staff.

must sit down, This mush-room here will do for me." . . . The

f *p*

This system contains the next two staves of music. The vocal line continues with the lyrics 'must sit down, This mush-room here will do for me." . . . The'. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic, with a piano (*p*) dynamic marking at the end of the system.

mush - room said "Get off, you toad, I was not made for

crescendo

Sustain the C

pp

This system contains the next two staves of music. The vocal line continues with the lyrics 'mush - room said "Get off, you toad, I was not made for'. Above the piano staff, the instruction 'Sustain the C' is written. The piano accompaniment is marked with a piano-piano (*pp*) dynamic.

such a load; I'm not a toad - stool, Don't you see?" . . .

f *sfz*

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'such a load; I'm not a toad - stool, Don't you see?" . . .'. The piano accompaniment features a forte (*f*) dynamic and a sforzando (*sfz*) marking.

SANTA CLAUS

ROSE CRAIGHILL

MAX LOWEN

ppp

Jin - gle, jin - gle, ti - ny bells, In the frost - y night,

Sua...

ppp

None may fol - low San - ta Claus In his bus - y flight.

Sua...

No one ev - er speaks to him But he is so dear,

Sua...

He just knows what chil - dren want And brings it ev - 'ry year.

Sua...

rit.

THE CHIMES

Words and music by HARVEY WORTHINGTON LOOMIS

Not too fast
mp

Hear the chimes! Hap - py times! Christ-mas Day with snow is dawn-ing,

mf The unit of rhythm is a half note

Sweet bells ring - ing in the morn - ing. Hap - py times!

Hear the chimes Join with Christ-mas tunes and rhymes. . .

THE BIRD'S LULLABY

ARTHUR HENRY

ALYS E. BENTLEY

pp

"Peep! peep! Peep!" says the lit - tle bird;

pp

"Sleep, sleep," Mur - murs the bush. "Hush,

hush," Whis - pers the for - est breeze, "Rest in your

down - y nest. Peep — sleep — hush."

WHO HAS SEEN THE WIND?

31

CHRISTINA ROSSETTI

ALYS E. BENTLEY

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a vocal line in treble clef, key of D major (two sharps), and 3/4 time. The piano accompaniment is in the same key and time, with a piano (*pp*) dynamic marking. The lyrics are: "Who has seen the wind? - - oo, Nei - ther". The second system continues the vocal line and piano accompaniment. The lyrics are: "you nor I - - oo. But when the trees bow". The third system concludes the piece. The vocal line has a *rit.* (ritardando) marking above it. The piano accompaniment also has a *rit.* marking below it. The lyrics are: "down their heads, The wind is pass - ing by - - oo." The score ends with a double bar line.

Who has seen the wind? - - oo, Nei - ther

you nor I - - oo. But when the trees bow

down their heads, The wind is pass - ing by - - oo.

NOTE: The "oo" may be used at the discretion of the teacher

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THE CARPENTER

Words and music by HARVEY WORTHINGTON LOOMIS

Rather fast

f *mp*

Ham - mer, ham - mer, noise and clam - or, Saw - ing here and pla - ning there,

mf well marked *mp*

f

Pound - ing on the floor. Nail - ing, nail - ing, nev - er fail - ing,

sfz *mf*

mp *mf*

Tum - bling hous - es down to build them up once more.

mp *mf*

THE FIDDLE

HYLAS IRISH

ALETA ROSSITER

Lightly

Draw the bow a - cross the string, Hm - - - m,

This block contains the first system of the musical score for 'The Fiddle'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics 'Draw the bow a - cross the string, Hm - - - m,' are written below the vocal line.

Lis - ten to my fid - dle sing, Hm - - - m.

This block contains the second system of the musical score for 'The Fiddle'. It continues the vocal line and piano accompaniment from the first system. The lyrics 'Lis - ten to my fid - dle sing, Hm - - - m.' are written below the vocal line.

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DANCING SONG

HYLAS IRISH

ALETA ROSSITER

Waltz time

One, two, three, One, two, three, Dan - cing we go;

This block contains the first system of the musical score for 'Dancing Song'. It features a vocal line in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The lyrics 'One, two, three, One, two, three, Dan - cing we go;' are written below the vocal line.

One, two, three, One, two, three, Light - ly, tip toe.

This block contains the second system of the musical score for 'Dancing Song'. It continues the vocal line and piano accompaniment from the first system. The lyrics 'One, two, three, One, two, three, Light - ly, tip toe.' are written below the vocal line.

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THE BEE

HYLAS IRISH

ALETA ROSSITER

Fast
pp

In - to the blos - som, Zum goes the bee,

pp

Out a - gain, in a - gain, z - z - z - z - z - z.

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IN A HICKORY NUT

J. W. RILEY

G. H. FEDERLEIN

A wee lit-tle worm in a hick - o - ry nut Sang hap - py as he could be, Oh, I

live in the heart of the whole round world And it all be - longs to me.

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THE WIND

ARTHUR HENRY

ALYS E. BENTLEY

Lively

The wind has such a splen - did voice, I wish that I could

pp

sing as loud. Oo - oo - oo, So soft and low, Co - oo - oo,

pp

Mak - ing the leaves dance as I blow, Oo - oo - oo.

HONK! HONK!

ROSE CRAIGHILL

SIDNEY MASON

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The vocal line starts with a forte (*f*) dynamic and includes lyrics: "Honk! Honk! In my mo - tor car." The piano accompaniment consists of two staves, with the left hand often playing a steady eighth-note bass line and the right hand playing chords and moving lines. Pedal markings (*Ped.*) are present in the piano part. The second system of the score includes the lyrics: "All a - round the world we go, Ve - ry fast or ve - ry slow. . . ." and features triplets in both the vocal and piano parts. The third system concludes with the lyrics: "Honk! Honk! In my mo - tor car. Honk! Honk, honk!" and ends with a double bar line.

f

Honk! Honk! In my mo - tor car.

f

Ped. *Ped.*

All a - round the world we go, Ve - ry fast or ve - ry slow. . . .

Honk! Honk! In my mo - tor car. Honk! Honk, honk!

THE SCISSORS GRINDER

ROSE CRAIGHILL

SIDNEY MASON

mf

Ting - a - ling, a - ling - a - ling, The scis - sors man is near,

mf

fz *Ped.*

Shz - - z, It is his wheel you hear, Shz - - - z, His

fz *Ped.*

dim.

wheel goes round and round, Shz - - - z, Till shears and knives are ground.

dim. *p*

JACK FROST

ARTHUR HENRY

ALYS E. BENTLEY

Light and fast
mf

It is cold and still, the wind is a - way And lit - tle Jack Frost is

bus - y to - day. He nips my cheeks, he nips my nose, And be -

fore I can catch him a - way he goes. Jack Frost, Jack Frost, you

queer lit - tle elf, Where do you go when you hide your - self?

THE ZOO

ARTHUR HENRY

ALYS E. BENTLEY

Not too slow

p

I like to watch the tall gi - raffe, The seal and kan - ga - roo, And

p

all the friend - ly an - i - mals That gath - er at the Zoo. I

p

like to hear the bears go "Woof" And see the mon - keys play. When

p

rit.

I can trav - el by my - self, I'm go - ing there to stay.

p *rit.*

DANCE OF THE FAIRIES

MARY COLLINS

MAX LOWEN

Waltz time

O - ver the green fields the fair - ies are dan - cing, Sun - light and

shad - ows and winds are at play. Out of the blos - soms such

bright eyes are glan - cing, Heigh-ho, my dear - ie, let's up and a - way.

MY OLD DAN

ROSE CRAIGHILL

MAX LOWEN

Jog, jog, jog, jog, My old Dan is al-ways read-y; Jog, jog, jog, jog,

The first system of music features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line.

Slow he is but kind and stead-y. Jog, jog, jog, jog,

The second system continues the melody and accompaniment. The lyrics are written below the vocal line.

When I want to I can stop him Just by say-ing "Whoa! Whoa!"

The third system concludes the piece with a double bar line. The lyrics are written below the vocal line.

WATER MUSIC

Words and Music by HARVEY WORTHINGTON LOOMIS

With gentle motion

Boat - ing songs fill the air

The unit of rhythm is a dotted quarter

Hold the dotted halves throughout the measure

O'er the la - goon, Drift - ing here,

float - ing there, Un - der the moon.

DAY AND NIGHT

ARTHUR HENRY

HARVEY WORTHINGTON LOOMIS

Slowly and expressively

p By day the shadows slip a - way, At

p

Pedal carefully

mf

eve - ning back they creep. . . . The sun gives light e -

expressively

mp observe the ties

always legato

Ped.

slower gradually and diminishing

nough for play, The stars e - nough for sleep. . . .

mp slower gradually

ppp

L. H.

ppp

Ped.

Ped.

A PRETTY PASSENGER

Words and Music by HARVEY WORTHINGTON LOOMIS

Rapidly
p
 A lit - tle red leaf was a - float on a pond One

p
with expression

mf
 au - tumn day; A bright yel - low but - ter - fly

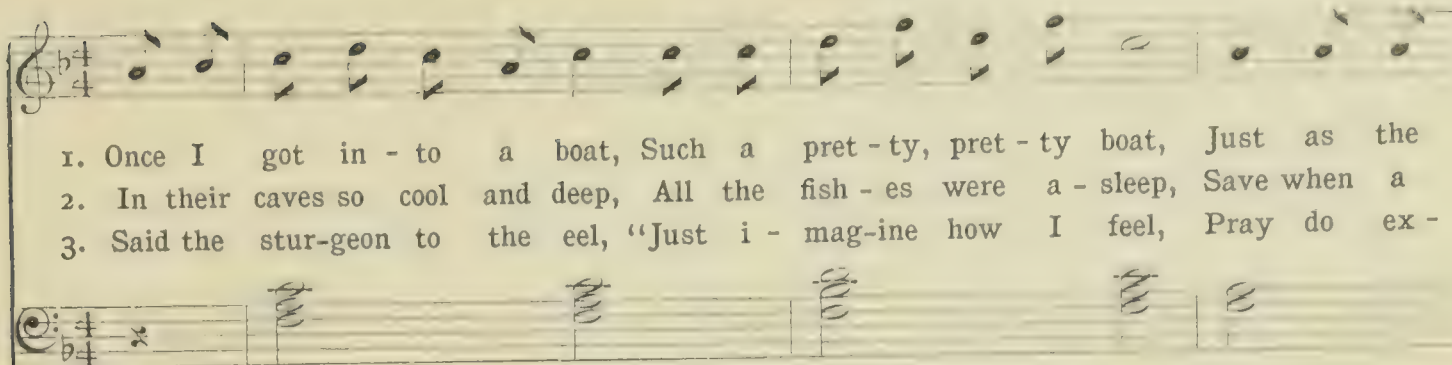
mf
p

mf
 lit on the leaf And sailed a - way. . . .

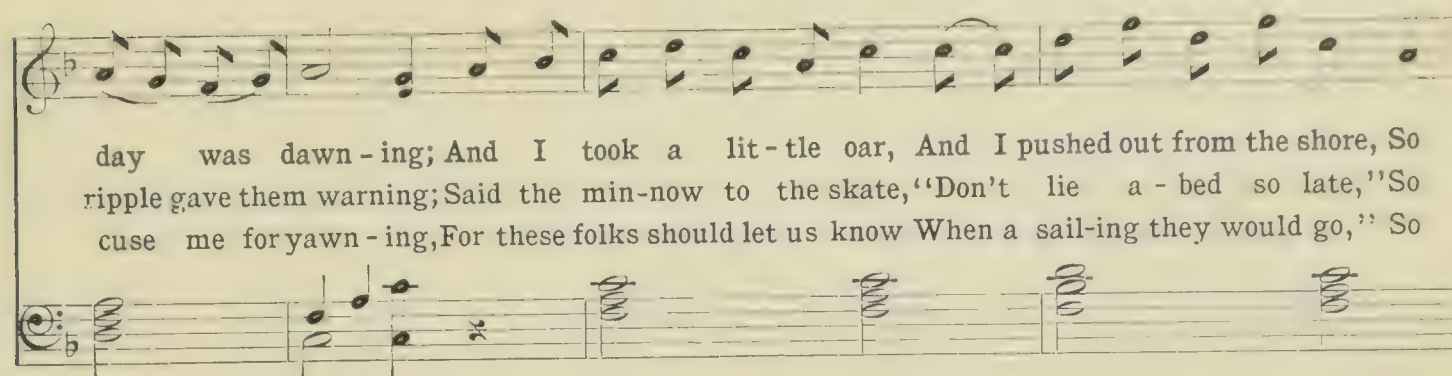
mf
p

ONCE I GOT INTO A BOAT

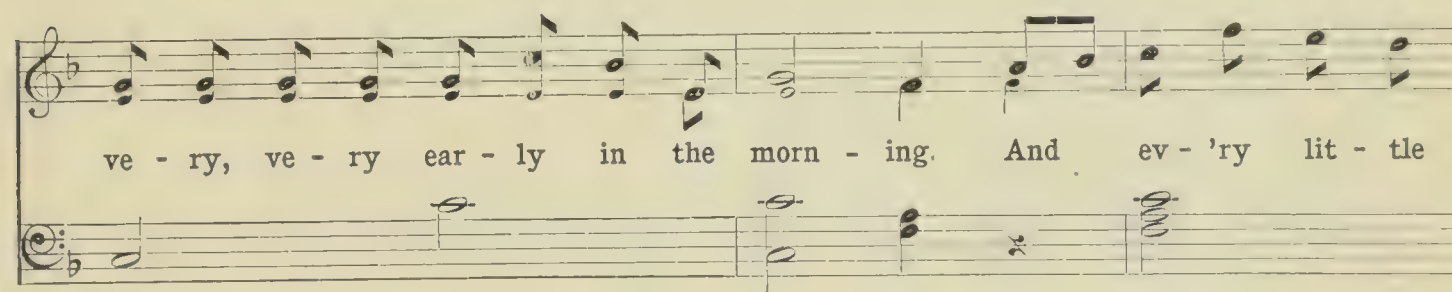
Words and music from "The Nursery"



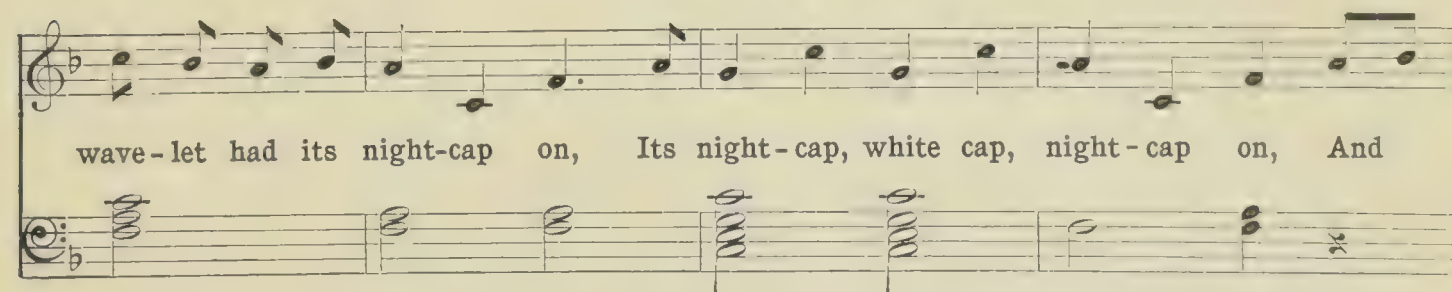
1. Once I got in - to a boat, Such a pret - ty, pret - ty boat, Just as the
 2. In their caves so cool and deep, All the fish - es were a - sleep, Save when a
 3. Said the stur-geon to the eel, "Just i - mag - ine how I feel, Pray do ex -



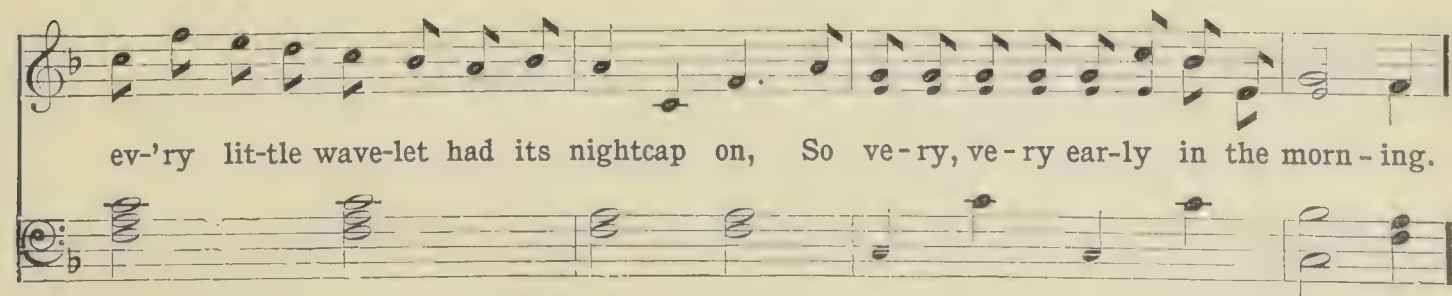
day was dawn - ing; And I took a lit - tle oar, And I pushed out from the shore, So
 ripple gave them warning; Said the min - now to the skate, "Don't lie a - bed so late," So
 cuse me for yawn - ing, For these folks should let us know When a sail - ing they would go," So



ve - ry, ve - ry ear - ly in the morn - ing. And ev - 'ry lit - tle



wave - let had its night - cap on, Its night - cap, white cap, night - cap on, And



ev - 'ry lit - tle wave - let had its nightcap on, So ve - ry, ve - ry ear - ly in the morn - ing.

THE LEAFLETS

Words and music by KATE L. BROWN

Allegro

Dance, lit - tle leaf - lets, dance, 'Neath the ten - der sky of Spring;

The first system of music for 'The Leaflets' is in 4/4 time, marked 'Allegro'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

Dance in the gold - en sun, To the tune that the rob - ins sing.

The second system of music continues the melody and accompaniment. The treble staff melody includes some beamed eighth notes. The bass staff accompaniment uses chords and single notes to support the melody.

Now you are light and young, Just fit for a ba - by play; So

The third system of music continues the melody and accompaniment. The treble staff melody includes some beamed eighth notes. The bass staff accompaniment uses chords and single notes to support the melody.

dance, lit - tle leaf - lets, dance, And wel - come the mer - ry May.

The fourth system of music concludes the piece. The treble staff melody includes some beamed eighth notes. The bass staff accompaniment uses chords and single notes to support the melody.

SWEET AND LOW

TENNYSON
Moderato

BARNBY

1. Sweet and low, sweet and low,
2. Sleep and rest, sleep and rest,

rall. e dim. *pp* *pp*

Wind of the west - ern sea, Low, low, breathe and blow, Wind of the west - ern sea,
Fa-ther will come to thee soon, Rest, rest on moth-er's breast, Fa-ther will come to thee soon,

sf, *p*

O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,
Fa-ther will come to his babe in the nest, Sil - ver sails all out of the west,

mf *pp*

Blow him a-gain to me, . . . While my lit - tle one, while my pret - ty one, sleeps. . . .
Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . .

f *p* *rall. e dim.* *pp*

A LULLABY

OSSIAN LANG

SCHUMANN

*Simple**cres.*

1. When lit - tle chil - dren go to sleep, Bright an - gels o'er them
 2. And morn - ings when the chil - dren rise, The tir - ed an - gels

watch do keep; Cov - er them up, so snug and warm,
 shut their eyes; And while they sleep, God takes the care

Shielding them from all fear and harm.
 Of all the chil - dren ev - 'ry-where.

THE DREAM MAN

German

Andante

1. Sleep, ba - by, sleep! The shad - ows round you
 2. Float, ba - by, float, With - in a fai - ry

Con Pedale

creep, . . Your moth - er shakes the dream-land tree, And hap - py dreams will
 boat, . . The dream man sails the boat a - way, From twi - light hour to

fall on thee; Sleep, ba - by, sleep. . .
 peep of day; Float, ba - by, float. . .

rit. pp

NATURE'S GOOD-NIGHT

MILDRED J. HILL

Allegretto

1. Clouds of gray are in the sky, Flocks of
2. Breez - es bring a breath of snow, To their

birds are wing-ing by, Trees now dressed in fad - ed brown, Send their leaves all
homes the squir-rels go; Soon the feath - 'ry flakes will fly, Drift-ing from a

rust - ling down, Lit - tle flow'rs in slum - ber deep, Nod their drow - sy heads and
win - try sky. All the brooks will go to rest, Coats of ice on ev - 'ry

sleep, All the world must say: "Good-night," Till spring comes back with sun-shine bright.
breast, All the world must say: "Good-night," Till spring comes back with sun-shine bright.

THE SHEPHERD MOON

REINECKE

Andantino

Who has the whit - est lamb - kins? It is the shep-herd moon. But

The first system of the musical score for 'The Shepherd Moon' by Reinecke. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andantino'. The lyrics are: 'Who has the whit - est lamb - kins? It is the shep-herd moon. But'.

all her flock is sleep - ing At day - break and at noon. She

The second system of the musical score. The lyrics are: 'all her flock is sleep - ing At day - break and at noon. She'.

ris - es in the eve - ning, When chil - dren go to sleep, And

The third system of the musical score. The lyrics are: 'ris - es in the eve - ning, When chil - dren go to sleep, And'.

rit.
to the pas - tures of the sky She calls her lit - tle sheep.

The fourth system of the musical score. The tempo is marked 'rit.' (ritardando). The lyrics are: 'to the pas - tures of the sky She calls her lit - tle sheep.'

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THE TITMOUSE

George's Song in "Götz von Berlichingen"

GOETHE

REINECKE

Allegretto

f

1. A boy once caught a tit - mouse gay, hm, hm, so,
 2. He laughed a - loud in sil - ly glee, hm, hm, so,
 3. The bird flew high and sang for joy, hm, hm, so,

f

so, And in a cage he put his prey, hm,
 so, Put in his hand right clum - si - ly, hm,
 so, And laughed to scorn the stu - pid boy, hm,

p *poco rit.*

hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.

p *poco rit.*

SUNSET

GRIEG. Arr.

Poco andante

1. Down goes the bright sun
2. Down goes the bright sun

p *mf* *Ped.*

This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal line starts with a whole rest followed by a half note G4, quarter note A4, quarter note B4, and half note C5. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Bear - ing his light, Blaz - ing the sky with his
Bear - ing his light,

cres. First time only. *cres.* *Ped.*

The second system continues the vocal melody and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment includes a crescendo marking (*cres.*) and a pedal point marking (*Ped.*) with an asterisk indicating the start of the pedal.

last fie - ry beams; Leav - ing the world to dark - ness and dreams.

f rit. Last time finish *Last time finish* *f rit.* *Ped.* *Ped.* *Ped.* *Ped.*

The final system concludes the piece. It features a final vocal phrase and a piano accompaniment that builds to a grand finale with multiple layers of chords and a strong pedal point. The system includes several *Ped.* markings with asterisks and a final *f rit.* marking.

SNOWFLAKES

FREDERIC H. COWEN

Softly

1. When-e'er a snow-flake leaves the sky, It turns and turns to say, "Good-
 2. And when a snow-flake finds a tree, "Good day!" it says, "good day to

by, Good - by, dear cloud, so cool and gray, Good - by, dear
 thee! Thou art so bare and lone - ly, dear, Thou art so

cloud, so cool and gray!" Then light - ly trav - els on its way.
 bare and lone - ly dear, I'll rest and call my com - rades here."

EVENING HYMN

A. H.

Arr. fr. MENDELSSOHN'S "Elijah"

Hear us, Fa - ther, as we pray, Thou hast kept us through the day;

Fold us now in drow - sy night, Wake us with Thy morn - ing light.

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TWILIGHT SONG

HYLAS IRISH

GREIG, Arr.

Soft the night is fall - ing, Flow'rs have closed their pet-als bright.

Close your eye - lids now, good-night, Soft the night is fall - ing.

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HE PRAYETH BEST

SAMUEL TAYLOR COLERIDGE

G. H. FEDERLEIN

Andante

He pray - eth best who lov - eth best All things both great and

The first system of the musical score for 'He prayeth best'. It features a vocal line in G major (one sharp) and 4/4 time, marked 'Andante' and 'p' (piano). The vocal line consists of four measures. Below it is a piano accompaniment in G major and 4/4 time, also marked 'p'. The piano part consists of two staves, with the right hand playing chords and the left hand playing a simple harmonic accompaniment. The lyrics 'He pray - eth best who lov - eth best All things both great and' are written below the vocal line.

small, For the dear God who lov - eth us He made and lov - eth all.

The second system of the musical score. The vocal line continues with four measures, ending with a double bar line. The piano accompaniment also continues with two staves, ending with a double bar line. The lyrics 'small, For the dear God who lov - eth us He made and lov - eth all.' are written below the vocal line. The tempo and dynamics remain 'Andante' and 'p'.

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THE FUNDAMENTALS OF MUSIC TEACHING IN THE PRIMARY GRADES

“No one object of human pursuit demands so complete an organic training as music, and were it pursued as a human end, for its effect upon the human person, it could be made a tremendous contribution to organic culture. With this change of motive there would, as in the art world, be a distinct change of method. * * * When music is taught as a human art, as a contribution to human perfection, and not as an end in itself, it will only consent to carry on its work along the lines of cause and effect—that is to say, through the interest and spontaneity and affection of the learner. It will be given as an agent to culture, to increase the health and poise and sight and hearing and voice and touch, the organic human power of those whose high privilege it is to learn music, and to offer them a superb medium for the expression of the profound aspirations of the spirit.”—C. HANFORD HENDERSON in *Education and The Larger Life*.

The fundamental doctrine of music teaching in the primary grades is *that it is for all children and within the teaching ability of the average teacher, if not of every teacher*.

This is the only tenable position. If our music teaching is dependent for its success upon expert or special teachers, and upon musically gifted children, it has no place in the curriculum of a primary grade of the public school.

What then are the absolute essentials for the teaching of music in the primary grades? Henderson has defined them in the article quoted above, for they are quite as essential in the teacher as in the learner: “Interest, spontaneity, and affection,” which we will expand to more commonplace terms and define as a sympathy with children, with children’s interests, and with the point of view common to children, and a genuine feeling for music.

It is indeed a sorry day with us if many of our lower grade teachers lack either of these essentials to successful work with little children.

Accepting, then, the premise, that music in the lower grades does not presuppose exhaustive technical training or skilled musicianship on the part of the teacher, but only those gifts which are within the reach of every teacher, and whose possession, moreover, is vital to her success in all of her work, we can proceed with our discussion of music as a subject *for all the children*, and as taught by the average lower grade teacher.

The song should be the basis of instruction from the first lesson in the kindergarten to the last lesson given to the normal school graduate just entering upon her duties as a teacher of music.

By teaching the pupils of any grade a number of beautiful songs we establish a center of interest in music, upon which we may draw in developing the more formal side of musical instruction. In developing a knowledge of the technicalities of musical representation by which the child may interpret for himself the symbolic records of musical thought the method of procedure is through experience. When love for the song is firmly rooted in the child’s heart and interest is keen and alive, that is the time to begin the interpretation of the symbol representation of some of the songs he has grown to love. Study of the rudiments

of music comes to mean the coming into an inheritance of the great body of musical composition within the reach of all who have appreciation and the power to interpret, the initial activity being voluntary on the child's part and prompted by a sincere desire to know. The music lesson has under this new aspect of the subject become a very vital exercise, demanding from the child intellectual activity, quickness of perception, accuracy in hearing and reproducing tones, spontaneity and sincerity in expression, and, above all, a lively interest in the subject itself.

We believe that better results are obtained than with the old system, which drilled for the sake of drilling; that the child reads better when desire to know is the stimulating CAUSE of time drill, interval drill, or sight reading.

Teach the song, then, and first by rote, before the Primer is placed in the hands of the children. Teach it sympathetically, because *you* love to sing it. Get fun out of it. If you are the teacher I believe you to be you will find that the second time you sing "My Old Dan," a dozen voices are joining in with "jog, jog, jog." That is the test of interest — desire for participation.

Perhaps we may class the different phases of music work under four or five heads, discussing each briefly.

I. VOICE TRAINING OR TONE DEVELOPMENT

Of primary importance is the work of tone development or vocal training. Participation in this phase of the music lesson is absolutely essential to every pupil. Not all pupils will have the power of musical interpretation, not all will have the gift or temperament or vocal power for musical expression, but every child should have the advantage of such drill as will purify, clarify, and strengthen the voice (the speaking as well as singing voice), and stimulate a more perfect articulation.

On the following pages is reprinted an article on this subject which may give some suggestions of value to the teacher. Some of this work should be done every day. There is no better physical culture exercise than such breathing exercises as are suggested in this article. Relaxation from the strain of the more formal lessons may be secured through the tone drill, and this breathing exercise need not be considered as music, but rather as breathing, as a vitalizing revivifying exercise to be taken up at any moment in the day when attention lags and the school "atmosphere" is heavy.

2. SONG INTERPRETATION

This phase of the music instruction presupposes the keenest appreciation of the song on the part of the teacher. *You* must like the song. *You* must enjoy singing it. *You* must *love* its rhythmic swing, and be pleased with its delicate or rollicking melody.

The trained musician is by no means sure of being able to catch the attention of a room full of children. Musicianship is *not* the absolute essential, but rather sympathy, sympathy first of all with the moods and tastes of little children, and second with the song in which they are to be interested.

Put every bit of the child you have in you into the singing of these songs.

If it is hard for you to sing, start a little class among the teachers of your grade. Get your people together after school some afternoon or evening, and learn these songs until you have in your possession a dozen or fifteen songs which you can sing at any time for the

children. You must have your children feel that you are a real music box. Sing two or three songs for them and let them talk to you about them. Let them ask questions; let them talk freely. Don't forget your boys! Boys are not partial to lullabies. Is there any reason why they should be? Give them the "Soldier Boys," "The Zoo," "The Train," or "My Old Dan."

At the end of a week you will find the children giving most of these songs back to you.

Suppose you have a class of first grade children: At the beginning of the year sing songs for them, three one day, and three the next, repeating some, and adding new ones. Review the whole another day. Add another one. Keep this plan up for a week. At the end of this time you will find that your children know all of these songs, and that you have been saved the tiresome performance of teaching one or two songs by the method of endless repetition.

Finally, be careful to observe three things in the teaching of rote songs.

First: Children must not sing in a loud, heavy voice. This is unlikely to happen if the next two suggestions are followed.

Second: Pitch the song correctly; neither too high nor too low; in the child's natural voice, just as you would have him read in his natural voice.

Third: Be very careful as to the movement, just as you would be in teaching reading. Put phrases together just as you do sentences. This matter of the movement of the song is a vital one, and it is an encouraging fact that even very little children have an unerring and delicate sense of the correct movement in songs.

Try this experiment. Sing familiar songs either too fast, or too slow, or with the correct movement, and let the children, in each case, criticise the movement. You will be surprised at their fine discrimination, a discrimination which quite puts to shame the droning and dragging of a congregation singing such a beautiful hymn as "Lead, Kindly Light!"

The whole question of breathing and phrasing will be generally understood when we train our children to become sensitive to movement in songs, as we train them to become sensitive to movement in reading.

I beg of you do not be thrown off by the technical terms and expressions used by people who do not know just what they are talking about. Trust your own good common sense and feeling for movement. Expression in song is not a strange and unknown thing, but a very simple and direct known thing. Rhythm is not something outside of us that we can only get by watching a wooden stick in the hand of a wooden man. No, it is a real, beating, throbbing thing within the soul and heart of every boy and girl in your school.

The mechanics of song interpretation are very simple. We hark back continually to the primary essential, a spontaneous sympathy with child nature and with music as expressive of the child's emotional life.

The mature man or woman who as Supervisor of Music is engaged upon the philosophical and pedagogical aspects of the subject, may be far less able to play with these songs and secure their joyous expression from the children than the bright young normal graduate, whose slender voice may lack dramatic quality, or extensive range, but whose nearness to the very heart of the child's life and imaginative interest makes her singing of "Jack Frost" or "Wing Foo" or "The Wind" arouse in the children the spontaneous desire to "sing too."

3. TRAINING IN MUSICAL APPRECIATION

This phase of the music teaching of the regular teacher should not be entirely overlooked, although its claim is perhaps less strong than that of vocal drill, song interpretation, or sight reading.

The work of training the child's musical taste and interest should be begun with the first lesson in music, in the first grade or kindergarten. We may draw upon the wealth of material contributed by such child poets as Eugene Field and Stevenson, with musical setting from the pen of the best composers of songs for children.

All musical experience may be classed as either active or receptive, as either the making of music or the hearing of music. There is little danger that any course in music for public schools will omit the active phase; rather must we guard against a failure to recognize the claim of the passive phase. In relation to the numbers to whom the treasures of the world's great music are an inheritance, the numbers who will express themselves musically in song are comparatively small. We should fall far short of fulfilling our duty to the masses who will not sing did we give them as children no training in appreciation by which they may in later life understand and enjoy music. If this training is tried in the lowest grade, it will be found that children of even this age will listen to short compositions, and grasp their spirit and movement.

Strangely enough children are often found to be extremely appreciative of the music of the greatest composers. Beethoven and Haydn and Mozart, severe classicists though they are, win their attention with their chaste and simple melodies, where more intricate compositions fail to interest. The reason for this lies not, as many believe, in the appeal of the intellectual and spiritual qualities of the master music, but rather in the absence of complicated harmonies. The ear of the child is not sufficiently experienced or developed to *hear* the intricacies of more elaborate compositions. In proof of this point, I cite you the fact that every child loves the music box, while few will listen intently to the piano. And again, many a highly sensitized, exquisite musician will recall that in childhood he was thrown into terror by the noise of a brass band.

In choosing compositions for training in appreciation, then, be guided by the fact that the melody must be simple, otherwise the child will not hear it.

Every teacher knows some one who will help in this work of widening the musical experience of the children. Call in requisition all of your gifted friends. The musical taste we develop to-day is the germ of the standard of musical appreciation of the general public of to-morrow.

4. SIGHT READING

Time was when sight reading and the scale constituted the entire CONTENT and method of the music teaching — when gymnastic performances throughout the gamut of the *scale* or agility with “do-mi-sol” exercises was the essential feat whose mastery taxed the powers of pupils and teacher.

With the Song as basis, we may do as much or as little technical drill as is consistent with the varying demands of individual courses of study. On pages 1 to 14 is a series of suggestive lessons for the development of this technical phase of the work. We believe enough suggestion has been given to cover this phase of the music instruction adequately and thoroughly. But whether you do much or little with this technical training, remember at all times the Song must be the basis of all work. Let it constitute the vital center of every lesson. Let it be the inspiring cause of every device of method.

VOICE TRAINING IN THE PRIMARY GRADES

One reads and hears so much these days about voice culture for children, yet no two people seem to agree upon anything save the one point that children should sing softly.

As to this, I think that we are making a sad mistake. To be sure, children should sing without danger of forcing or straining their voices, but nothing is so tiresome and uninteresting to a healthy, lively child as to be told to sing softly all the time, and to be held down by the constant "hush" of the teacher. Children have a great desire and need to express themselves in singing, and this cannot be done if they are habitually suppressed and held down to soft singing. I would not have it understood that I would let little children sing in a loud, noisy manner, though I should much prefer even this to the soft, piping, goody-goody singing that we get in some classes. The singing of many good songs, sung in the right spirit and pitched in the child's natural voice, will do much to develop sensitiveness in both the singing and the speaking voice. We need the use of a whole manual to talk upon this latter, the speaking voice. When will teachers awake to the realization of the mighty power of the right use of the speaking voice? "Surely whoever speaks to me in the right voice, him or her shall I follow."

But we were to talk about children's voices in connection with the singing of songs. Here are a few simple devices that will surely hurt no one and may be used to great advantage of both children and teacher. The power to imitate is strong with most children, so let us see what we can do with this. First of all, children should form the habit of sitting and breathing naturally and freely, and this we must get unconsciously from them, but very conscientiously from the teacher. Let us say to our class of first, second, or third grade children, "See if we can make the sound that the steam engine makes when it comes up to the station all tired out and says 'puff-f-f-f.'" You must imitate the sound of the steam. Do this two or three times, until you get the attention and the ear of every child. This will not be difficult if you go at it in the spirit of play. "Now, altogether, let us see if we can make the sound of the steam engine." Let them do it two or three times, and you will observe that you have children taking a deep breath and letting it out slowly. Right here you may encourage them to sit up straight so that they may be able to do it better. Now let us try to make the sound that the bees make when they are in a big swarm. You will give them the sound first, "zzzzzzzzzz," letting the sound come very, very gently and prolonging it always until you get their attention. With any class of thirty or forty children you can get the absolute sound of the bees and that can be converted into a very pretty musical sound. "Now let us talk about the wind. Some days the wind will say 'oo< >oo,'" and with this, if it is done properly, you will get a hearty laugh, which is best of all. The sound of the wind can be made in so many different ways. Another way is to let the breath buzz through the teeth gently, giving that peculiar whistling sound that we sometimes hear. All this can and should be made great fun and you will find your children sitting and breathing very naturally and spontaneously. Formerly in the breathing

work the teacher merely gave the directions "inhale, exhale," and the children did the exercises in such a hap-hazard fashion as to bring about but little development. Most of the children took in a little air with chest flattened, muscles about the waist cramped by listless position, and the whole body contracted through lack of interest. Now breathing has become an interesting exercise instead of a merely mechanical device, for it is disguised through games, in which the children try to imitate familiar sounds.

They may play the game of bursting the bag, by inhaling deeply and blowing through a tube made by the hand into an imaginary bag, and finally bursting this by clapping upon it with the hands. They may also blow soap bubbles or sustain a feather up in the air. Blowing out candles on an imaginary birthday cake proves an interesting as well as beneficial breathing exercise. Another good plan is to have the children play that they are engines all tired out. They will give two or three short exhalations, "puff, puff, puff," then a long drawn-out one. A similar exercise is an imitation of the "ch-ch" made by the train when in rapid motion. Then the "s" sound of escaping steam from a radiator and the "zz," as the song of the bee, will prove interesting. Let the children quiet imaginary babies, as the mother does, by saying, "sh, sh." The noise of the saw mill, "zh, zh," is a combination of breath and tone.

Easy bugle calls may be given, the pupils using their hands as bugles. This exercise may be enlivened by allowing part of the class to give the call and the remainder to give the echo.

The principal fault with children's singing is the short, jerky way in which they sing their songs. To overcome this we must aim to get the breath and the tone to flow along gently, and this can be accomplished with just a little attention. Try this experiment: Tell them to run their fingers or the palms of their hands around the edges of their desks, very lightly, and try to get them to be very careful of the manner in which they turn the corners. Then give them a soft, humming tone about G or A flat. Be sure to attract the attention to the fingers, and never say, "Hold the tone," or "Make it long," or anything that would suggest a limit. You will be very much surprised at their power to sustain the tone.

You may also suggest that they are playing on violins. First, let them talk freely about the way a violin sings. They will tell you if you give them a chance.

I have never said to a class of children "How many have ever heard a violin?" without getting, "My brother—he" or "My sister—she," etc. Show them how carefully a violinist draws the bow over the violin—never in a rough, jerky way. Here is something that can be made most interesting to children, and out of it we can get really beautiful, sustained tones. Talk about the bells—the big bell in the steeple that rings so that we can hear it such a long way off. We can all pull the rope and make it sing "cling, clang, cling, clang." Work with this until you get the real sound of a far-away church bell. Then we can talk about the big iron tongue that hits the bell; we can use our arms for that, and sing "ding, dong, ding, dong," as we sway our arms to and fro. Now we can talk about the little desk bell; very likely we have one in the room. Strike it and let them hear its faint, clear ring that is not a bit like the church bell. Let them play hitting a bell in their hands and follow its imagined curve with the right hand round and round, to keep the impression of the ringing. With this we may sing "ring, sing."

When you have started this work you will be surprised to find out how many sounds in nature may be imitated and converted into real musical tones. This is a great way to

FUNDAMENTALS OF MUSIC TEACHING

interest the boys. They are instantly caught and held by the idea of imitating the sounds of bells, steam engines, the wind, etc. This seems worth while to a boy, because he can do it, while singing tones does not at all appeal to him, simply because he can see no reason. Another thing that we must take into consideration is the fact that healthy, normal children need to express themselves all over. They feel the desire to put the whole body into singing. This they will always do unless they are told to sing softly; then eagerness and pleasure are all taken out and we may get pretty, soft singing, but we never get the whole child.

In all this work I have tried to make you see that the child does something with his arms, hands, and body, and that he starts out from the first to gain a definite thing. In the doing he works off a lot of noisy overdoing and nervousness through the moving of his arms and hands. Let him pull the rope to ring the bell as hard as he likes, but see to it that the bell sounds clear, soft, and ringing. After a very little of this sort of work you will have a good working basis for tone. Children are very much interested in seeing what they can do with their voices if the teacher will only go about it in the right way.

Let us try this: Say to your children, "If you wanted to put a little baby to sleep, you would stroke it, I fancy, ever so gently, maybe this way—look at me." Take a child and, holding his hand in one of yours, run your other hand down gently over his arm, from the shoulder to the finger tips, so that the other children may see. Repeat this action three or four times, calling their attention to the gentle way in which you stroke the arm, never roughly or in a jerky way. Do this again, and in a soft tone sing the word "sleep," continuing the tone as you pass your hand soothingly and caressingly from the shoulder down to the very tip end of the child's finger. Get all the children to do this together. The left arm is held out, and is gently stroked from shoulder to finger tips by the right hand, the voices sustaining the word "sleep." Immediately you have better upright position. Now with the same movement let them press the hand and sing the word "creep." Repeat this, using the other arm, and press down a little more, getting more of the feeling of "creep" into the singing. Now quickly sing the word "sleep" and you will find a different quality and quantity of tone. After this, when we take the same stroking movement, but using this time only the tip of the finger and singing "peep, peep, peep," very lightly, we have still a different quality and quantity of tone from either "sleep" or "creep." Are we not now making a very feeble but sure beginning for that strange and wonderful thing known to singers as tone color? I say "known," but I really mean "unknown," as very few singers get any real tone color. They begin too late in life, victims of the time-honored theory that one must study forever before he can say anything with his voice. How many singers can convey to their hearers while singing, say, about a rose, the color, odor, or beauty of a rose? No, no—they are thinking about a lovely tone, so that the "sweetest flower that blows" has a very little chance.

I believe a splendid beginning can be made with little children, if we simply utilize their imitative power in the spirit of play. The quality and quantity of tone should always change as the songs change, from the "Cradle Song" to the "Soldier Boys," from the "Twilight Song" to "The Carpenter's Song," etc. Another thing, use your songs to play upon each other by way of contrast. Some teachers just get into the habit of letting children sing all lullabies or all lively movement songs. That is wrong. They should have a great variety in their song experience.

INDIVIDUAL SINGING

All teachers will agree that it is a simple matter to get very little children to sing alone, but that it is most difficult to get individual singing from children in the upper grades. I wonder if we are trying to get at the real cause of this. In the kindergarten and lower grades the eagerness and delight to sing a solo is a joy to any teacher. Sometimes these very little children will sing all on one tone, but that does not at all detract from their real pleasure in trying, nor from the value of the effort. Hands come up with such enthusiasm all over the room, and little boys and girls alike are most anxious and sincere with their "Please let me."

How have we managed to kill this eagerness to sing alone? If in the upper grades we ask for a solo, nearly all of the girls and all of the boys look as though they very much wanted to slink away anywhere from compliance with such a strange and unheard-of request. There must be a reason for all this.

In the first place, we are not giving enough attention to individual singing, even in the primary grades. Right here you will say that there is no time for this. Let us talk about it. Surely you will grant that individual reading and reciting is absolutely necessary for every child. Children do this work as a matter of course and the child's improvement in these subjects is very largely proportional to his eagerness to try. The value of this eagerness to try is very much underrated in all subjects, but especially is it quite misunderstood in singing. We can all recall many cases where little children have been called monotones, have been made to listen to the singing of others, and have in some way been impressed with the fact that something was wrong about their singing. Such segregation of the "tuneless" children develops an exaggerated self-consciousness from which it is doubtful whether any of the children so discriminated against ever make any further effort to sing. I could tell many stories that would prove it a serious mistake to eliminate these "monotones" from participation in the class singing.

A second grade teacher once said to me that a certain little boy in her school was spoiling her music. Upon further inquiry into this sad state of affairs, I found that this little boy sang everything on one tone, and so loudly that it was ruining the singing of the school. He was most interested and had great pleasure in singing, but at times the discord was more than the teacher could endure. I asked her to please let Freddie alone for a time, as, according to her own statement, he was evidently getting more pleasure out of singing than all of the other children put together. She said she would do as I asked. Fortunately for Freddie's future pleasure in music, she was a sympathetic teacher. A few months after this incident, she came to me to say that something interesting had happened. One day, during the singing, the children had all exclaimed, "Oh, Freddie went up!" and there had seemed to be great rejoicing for this among the other children. Since that time he had improved day by day, until now he could sing up and down as all the other children did, and was a great help in the song singing.

There is something very suggestive in this experience. I believe that all children will "go up" in time, if they are given a fair chance and a rich experience in song singing.

There must be some reason for the innate desire to sing. How many times, and from what unexpected sources have we heard it voiced—the longing to sing. Timid, self-conscious men and women will say "I would give anything to be able to sing, just for my own amusement, but I was told that I had no voice when I was young," or, "My teacher made me stop singing in such and such a grade." Have you ever watched a large congregation sing very familiar hymns or the Doxology? The pride and pleasure that takes possession of certain people during the singing is such that they hardly seem the same people. This simple hymn may be the only thing that they can ever express in song, but what an uplifting to them is their participation for the time being!

Now this power for emotional expression through song is a vital need to all people, and this I believe we are killing in little children, though quite unwillingly and unconsciously. Let us take a class of little children in the first, second, or third grade, and let us take it for granted that they know a great many songs. Let us say to these children "Who wants to sing a solo for us?" or, "Who would like to sing a song alone?" You will be sure to get volunteers. Now you must see to it that nothing happens to embarrass the child while he is singing. If, through self-consciousness or nervousness, he gets it all wrong, you must be there to help him, to see that he gets it fairly right. You must never let other children laugh at him or embarrass him in any way. Keep the *effort* always in mind. The great thing, at first, is to make the child lose all self-consciousness. Let us imagine, for example, that he starts to sing a song and sings it all on one tone. It is best for the teacher, without saying a word, to hum it along with him and encourage the child to follow along with her if possible. Never tell him that it is wrong, or that he does not know the song, or that he does not sing up, or that he is a monotone, or any of those dreadful things. Rather praise him for his effort, and let him take his seat unembarrassed by consciousness of his partial failure; then let another child try. You will find in experience that in almost every case where an upper grade child or a grown person protests that he cannot sing, at some time someone has laughed while he was trying. Sometimes the self-consciousness has resulted from good natured teasing by some member of the family at home. However that may be, or from whatever cause the stultifying may have come, I think we shall all agree to this strange sensitiveness to criticism when we sing. This danger, therefore, cannot be too strongly safeguarded against with little children. If a great deal of individual singing could be done in the lower grades, I believe that it would do away with the over-sensitiveness in solo work in the upper grades.

Have you ever tried this plan? Once a week, at some convenient period, have a concert. Let different children select the songs they want to sing. Have the boys sing the "The Train," "The Carpenter," or "Honk! Honk!" and let the girls sing such dainty, light songs as, "Dance of the Fairies," "The Dream Man," or the "Dancing Song." Sometimes let two or three children sing a song together. In all this let your school be the audience, and give them freedom to applaud and ask for encores just as they would do at a real concert. This will prove a very interesting exercise, and if you are a wide-awake teacher you will get a point of view.

You will find the children are much less embarrassed in singing songs alone than they would be in singing the scale alone. A superintendent of schools in the far West told

me once that in his town they had more cases of discipline resulting from boys' refusal to sing the scale than from any other cause. It seems that the supervisor of music in that place believed in individual singing, but exclusively along technical lines. I do not blame a boy for not wanting to sing the scale. In the lower grades, if they have a large repertoire of songs, you will find that many children are eager to sing alone. Do not undervalue this desire to try. If you do, you destroy that enthusiasm which is the foundation on which to build our success with these very children grown older. Let your children sing alone every day. It takes but a little time, and in this work you are developing poise, self-reliance, and self-expression, quite as much as in the reading lesson.

THE MONOTONE

From all sides teachers are sending in the queries, "What shall I do with the children who cannot sing?" "What shall I do with my unmusical children?"

Perhaps I can answer these teachers in no better way than by putting the questions: "How do you know that these children cannot sing?" "Are you quite sure that they are unmusical?" "Are you quite confident that you are giving these so-called 'unmusical' children a fair opportunity to discover latent musical gifts or traits before branding them for life as 'unmusical'?" This question challenges the serious consideration of all teachers of little children. Besides the children who cannot sing, or are unmusical, there is the other class of those who do not sing. In the latter group may possibly be found the most musical child in your school.

"What?" I hear you exclaim, "that little boy who never sings, and that little girl who sings all on one tone, you call *them* musical?"

Yes; the little girl may be the most musical child in your school, and the little boy may one day be a great composer.

The story is told of a child who could not sing as his teacher wished. When the class sang he would invariably sing another part. The teacher thought him willfully disobedient, and punished him. As for the child whose exquisitely musical nature did not suffer him to hear the unadorned simple melody, but clothed it with rare harmonies beyond the understanding of an unmusical teacher, he suffered as only such children can suffer, from the undeserved rebukes. This child was Robert Franz. Some people consider him the greatest writer of songs that the world has known.

I have heard some music lessons, so called, that must have been a torment to any really musical child, and it would be small wonder if such a child absolutely refused to take any part in the performance.

You have all heard music lessons that would have done credit to the teacher of arithmetic, and others that were three-fourths physical culture lessons, and the other fourth hodge podge.

All this is just another way of saying that we must be very sure that the music lesson we are giving has real value from the standpoint of music. It is very easy to be deceived on this point. Perhaps it would be well occasionally to call in a musician (we all count many of them among our friends), to ask his frank judgment of the so-called music lesson. A more musicianly standard for the music lesson might open the sealed lips of some of these children whom, so far, you have been unable to arouse. I venture to predict that it would.

Now for a word regarding the children who sing all on one tone. Frequently these are children whose interest in the music lesson is liveliest, and who seem to get the most enjoyment from participation in it. Don't crush that interest. The situation is a delicate one, I admit, but if you are a sympathetic teacher you can handle it artfully. There are many devices for suppressing the monotone without suppressing the child. Gently suggest

to him that he listen this time. Get him to sing softly, *just for you*. Never, on any account, let him sing alone before other children, as they are sure to be amused, and little children are strangely sensitive about trying a second time, once they have been the victim of a hearty laugh from other children. Above all, *never* call a child a "monotone." This name must sound as unfriendly to every child as it did to the little boy who sobbingly said to me, "That's the name she called me."

Keep the child in the atmosphere of the best music, at the same time prevent the child from becoming self-conscious about his singing, and you are pretty sure to develop real musical appreciation, if not actual musical ability, in this tone-deaf child.

As for the unmusical children, the same rule applies to them. Stop teaching *about* music; and teach the thing. Get away from the music lesson, and let the children sing.

It is surely a very serious thing to mark a child for life as tone-deaf or a monotone, or unmusical, thereby denying him, perhaps, one of the greatest delights in life. We have no right to make so grave a decision for any child, and it should be our greatest care to encourage the unmusical child, and open the world of music to him.

The best possible remedy for the monotone is through hearing music. Give these children the best songs sung in the best way. Tone-deafness in a child should be treated on the same scientific basis as total deafness. There can be no possible defense for the plan of treating an unmusical child in an unmusical way.

SUGGESTIONS

Let it be your first business to find out what musical instruments are available for school-room use from among the possessions of your pupils. You will surely find at least a drum among the treasures of your boys. One may have a bugle, another may have a violin. Some little girl may have a toy piano.

These will be very valuable in stimulating the interest of your pupils in music. Don't let them get the notion that the music lesson is foreign to their musical games or their musical toys. Utilize every musical interest of the child, however incipient.

There is a little toy called the Metallophone which may be had for twenty-five cents, and which will be of real assistance in teaching intervals. Many of the more simple melodies may be played on it, and in playing them the children will learn more of tones and half tones than you could possibly teach in any other way.

If you cannot secure a drum from among your constituents a strong pasteboard box makes a fair substitute.

A very thin glass tumbler partly filled with water may be made to produce a vibrating musical sound, varying in pitch as the amount of water in the glass is increased or diminished. The sound is made by rubbing the finger around the edge of the glass.

Change the pitch, as indicated, asking the children to tell whether a given pitch is higher or lower than the preceding one.

Let your boys make æolian harps for the windows, or small stringed instruments for their own use. A few rubber bands and a box are sufficient equipment for this enterprise.

Let your children follow literally the instruction of the child-lover, Stevenson, and "Bring a comb and play upon it." We need hardly fear to follow any suggestion thrown out by this great-souled poet of children.

As you have opportunity call the attention of your pupils to the voice of the wind. "The Wind has such a splendid voice!" and one that is full of messages to those of us who are sensitive to their meaning.

If your building has no piano, call upon some friendly neighbor to let you bring your class occasionally to her parlor or sitting-room. Most people are generous to children, and I predict you will be successful if you ask this favor.

Perhaps you have a friend who plays the violin. Musicians are lavishly generous of their music with little folks. Ask your friend, and see if I am not right. Surely he will give at least one hour a year to your little people. When he comes ask him to play some long, sustained tones. You can afterwards recall to their memory these vibrant tones and use them to advantage in your music lesson.

Call the attention to the tone of a church bell, whether the pitch be high or low.

You can invent a little game by having the children close their eyes, and indicate by raising or lowering of the arms variations of high or low, higher or lower, as you strike different pitches on a musical instrument or vocalize them.

As a help in developing a sense of the movement of songs, let one child clap a song, the other children guessing what song is being clapped.

Finally, utilize everything which may be even remotely connected with music, if it be closely associated with the child's interest, and make it serve to help you with the mechanics of music, that is, with the teaching of intervals, with time drill, or with rhythm. Bring all your enthusiasm to your music lesson, and you will be amazed at your own inventiveness, **at the multiplicity of your own devices.**

